1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Basketry.—The *Carajá* excel in the variety and solidity of their plaitwork, which includes burden baskets, strainers, shoulder bags, bottles, elliptical feather cases, and boat-shaped containers for suspension. Twilling and twining are the dominant techniques (pl. 22).

Textiles.—The *Carajá* produce some taffetalike fabrics, but in 1775 Pinto da Fonseca found them using cotton solely for fish nets and bowstrings, so that he himself introduced a loom and taught the women how to work it.

Featherwork.—In contrast to their *Ge* neighbors of Eastern Brazil, the *Carajá* are outstanding for featherwork. They make wide-meshed and close-meshed caps with feathers tied to the intersection of the interlaced splints and arranged into rosettes, diadems of feathers stuck into radially mounted cane tubes, and other types of ornaments (pl. 21).

Axes.—Stone axes figure in old *Carajá* petroglyphs and have been found by many travelers in the area. They were used for adzing, chopping, and warfare, and as chief's badges. Iron axes have rapidly replaced them.

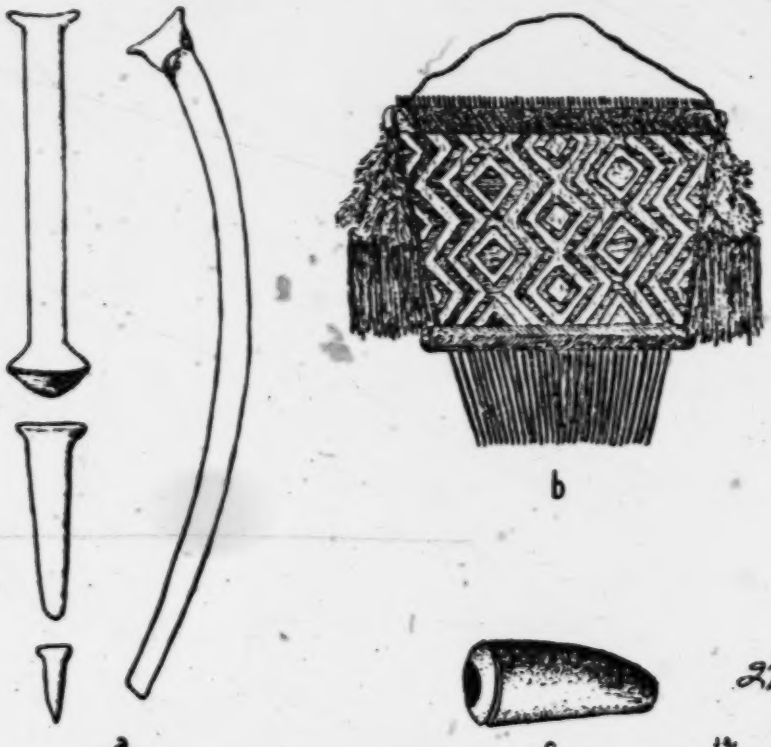

FIGURE 21.—*Carajá* manufactures. *a*, Labrets; *b*, comb; *c*, pipe. (Approximately ½ actual size.) (Redrawn from Ehrenreich, 1891 b, figs. 2, 9, and 4.)

/24 cont./ Found in plaiting, on combs (Fig. 184a) /see p.53 /, crotchet needles, arrow (Fig. 184b /see p. 53 /), bow, carved on the signal horn (Fig. 184c$_{1,2}$ /see p.53 /; c$_2$ represents a rubbing from the carved end). It is probably derived from the simple basket plaiting pattern as the center part of the basket in Fig. 184d /see p. 53/ shows. Fig. 184e /see p.53 / represents the artistic reproduction. Perhaps the lance pattern in Fig. 184f /see p.53 / is a further development of it. /Plates I-XI appear here./

/25/ 2. Vertical zigzag line (according to Ehrenreich, "Beiträge," Fig. 11c, the rattlesnake). Only found plaited on combs, lances, clubs, and rattle handles (Fig. 185 a and b /see p. 54 /). Further developments are to be found in the lance plaiting (Fig. 185c /see p. 54/) and the comb plaiting (Fig. 185d /see p. 54 /). It probably arose from the basket plaiting pattern, as the edge strips of the basket in Fig. 184d.

3. A pattern of unknown meaning present on a lance plaiting (Fig. 186a /see p. 54 /). The negative of it is similar to the sketchbook pattern (Fig. 186b /see p. 54 /) called dogfish (lădă), the developments of which are reproduced in Fig. 186 c and d /see p. 54/.

4. Patterns of unknown meaning, occurring as plaiting patterns on combs (Fig. 187 a$_{1,2}$ /see p. 54 /) (1), lances,

1. On combs both sides are almost always reproduced (marked 1 and 2).

club-sticks (Fig. 187b /see p. 54 /), crotchet-needle handles; as carving patterns on gourd rattles and whole gourds (Fig. 187c /see p. 54 /).

5. This pattern is perhaps a development of the previous one, produced by the side attachment of hooks to the ends of the bars (Fig. 188 /see p.54 /).

6. The urubu pattern (lălădjă). It occurs plaited on a club-stick (Fig. 189a /see p. 55 /) and on a drawing (Fig. 189b /see p.55 /). This representation goes back to the way /Fig. 206 appears here/ in which the urubu customarily sits on the sand

[see p. 58 -- Analyst]
[Text continues on p. 58]

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Plate VII

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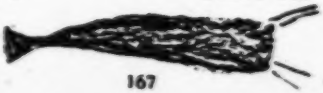
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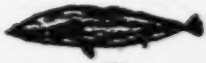
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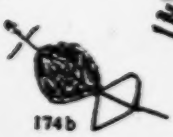
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[412]

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184a

184c2

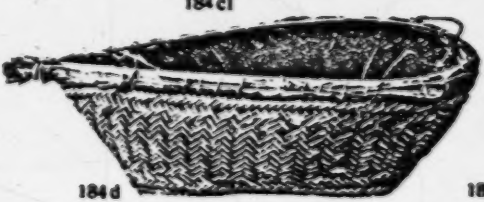
184e

[534]

184f

184b

184c1


184d

/10 cont./

302 The bristly or wavy black hair of both sexes is cut off straight above the eyebrows and hangs down in back over the neck. Dandies [301] wear a part about three centimeters wide up to the crown /Fig. 1 appears here/, let the short crown-hair stick up like a brush, and with cotton strings tie the part hanging down in back into a braid, at the roots of which the men sometimes tie a decoration of blue arara or black mutum /curassow/ feathers (ušiktamaru).

301 In the pierced ear-lobes both sexes wear sticks of cane 15-20 [304] centimeters long for everyday.

The plug in the lower lip (anʔõŏ) is used only by the men. It [824] consists of the light, flaky wood of the piuva tree and is either cut obliquely with a short point or runs out into a long, thin lamina hanging down on the chest (Fig. 2, b /see p. 18/).

Boys primarily wear, instead of this, small T-shaped pieces of shell (idžã) (Fig. 2, d /see p. 18/).

The most precious lip ornament, which is worn only on festive occasions, but otherwise is kept carefully wrapped in cotton, is a long, heavy, stone plug (manuterẽ) of hyaline or rose-colored quartz, the T-shaped end of which is stuck through the lower lip while the conical button hangs down (Fig. 2, a /see p. 18/). Of the four specimens in the collection the largest is 17.5 centimeters long.

301 439 These lip stones, of which only a few have reached European collections, are not made by the Karaya themselves, but are bartered from the Tapirapé, the Tupi people on the like-[135] named left tributary of the Araguaia. The mountain chains of the left riverbank, such as the Serra dos Cayapos, are rich in this material. A Kayapo stone plug acquired in S. Maria is shorter and runs out to a tapered, blunt end (Fig. 2, c /see p. 18/).

304 619 Tattooing is limited to the tribal badge which both sexes wear on their cheeks: a blue ring 10-15 millimeters in diameter (auʔamanurẽ) just under the lower edge of the orbit.

515 On the whole the Karaya are distinguished by scrupulous care of the body. They bathe several times a day. Their hair is 302 always carefully combed. All the hair on the face and body is [412] plucked out. Shears are now commonly used for hair cutting, [237] whereas formerly piranha teeth were used for this.

/16 cont./

Naturally the Karaya try to maintain the fire as long as possible and make a new one only when necessary. On longer boat trips glowing pieces of wood are always taken along on a bed of sand.

Meat and fish are roasted on a spit over a hot fire or laid directly on glowing coals until the uppermost layer, or the skin, is completely charred. The ashy parts of the latter, in combination with the reserved juice, make the use of salt unnecessary to a certain degree. Only the Karayahi have begun to become accustomed to European salt. Salty soils, such as are found in the campos at the so-called barreiros /clay pits/, as well as the ash of various woods, must serve as substitutes. Fish are probably also boiled.

Corn on the cob, aipim roots, sweet potatoes, and some palm fruits are likewise roasted over the fire.

The preparation of manioc is much more primitive than among the Xingu and Amazon tribes. The roots, provided with deep cuts, are put in water for several days for maceration, then freed of the skins with knives or sharp shells, and pulverized on the grating board (ǎranǎ), a biconvex board about three centimeters thick, with several rows of short buriti thorns in the middle (Pl. VIII /see p. 110/, 4).

The pulverized mass is pressed with the hands, probably also with the aid of stones, to remove completely the poisonous juice, the largest part of which has already been taken out by the maceration, and then, washed and drained in peculiar little baskets (uăriri, see p. 41) plaited out of flexible cipos, dried in the air. By drying it in shallow pots one thus obtains the "water flour" (farinha d'agua) also generally widespread on the Amazon. Because of fermentation during the maceration, it has a slightly sour flavor, but can be kept much longer than the "farinha secca" /dry flour/ of trade, made out of the fresh root. This type of preparation, however, does not seem to be the original one practiced by them. More often, in accordance with an old national custom, the dried mass (puva, beerŏ) is baked in large loaf-like lumps after several washings. Finally, small flat

/16 cont./

252 cakes (beijus, ibrã̃ʒeko), likewise roasted in pots, are made from the freshly treated root.

273 In combination with maize, manioc flour is also used to make their most popular beverage, uierõ̃. Pounded maize is poured into the boiling manioc and stirred well. /17/ When it is sufficiently soft, the mixture is allowed to cool. Then the settlings are chewed by the women in true Indian fashion, whereby the whole thing turns sour and ferments after standing for several days. A sourish beverage something like water gruel is produced, to which honey or sugar-cane juice is sometimes added. The effect is slightly intoxicating.

415 412 [239] The kitchen utensils are simple, but nevertheless somewhat more complete than, say, among the Xingu tribes. Besides earthen pots and gourd containers, as well as mussel shells of the Anodonta and Hyria avicularis serving as spoons, there are already real spoons made of wood or clay (cf. Fig. 5 /see p. 38 / and Fig. 14 /see p. 51 /).

264 Etiquette demands that everyone eat by himself, turned away from the others. Anyone who transgresses must endure the ridicule of the others.

Tools and Implements. Industry and Skill.

179 The industrial activity of the Karaya no longer presents a wholly unclouded picture inasmuch as the original tools have been supplanted more and more by imported ones.

412 172 No details are known about the form and material of their old stone axes. Among the petroglyphs of Martirios Island, however, which undoubtedly are to be ascribed to the ancient Karaya, one sees human figures depicted with stone axes in their hands (see p. 94). The same form is exhibited by a stone ax of unknown origin in the Trocadero Museum in Paris, the handle of which is wrapped with the plaiting in zigzag and cross patterns characteristic of Karaya work. Possibly the piece came from the Castelnau expedition.

/17 cont./

417 237 Today the primitive tools are limited to those which Nature provides for specific purposes, such as scraping knives of mussel shells, chisel-shaped implements made of rodent teeth, flat stones for pounding bast cloth, the coarse bony tongue of the pirarucú as a rasp, etc.

178 Despite widespread use of foreign tools, the industry of this people has completely retained its national character. Fortunately, among the Karaya, there is still no question of any decline in it such as almost always sets in as a consequence of the introduction of European products, as is well known. Fitness, beauty of form, and care in execution are still characteristic of their work.

501 Canoe construction is on a rather high level, although the method of production is relatively simple. The boats (auñó) are long narrow dugouts with the front and back parts extending equally far and somewhat sloping at the tips. Given the many shallows of the river this form is the most efficient, since it facilitates the landing and launching of the vessel (Pl. IV /see p. 106 /, 2).

396 824 The material is the straightest possible trunk of the ipiuba (Tecoma sp.) or jatoba (Hymenaea sp.). Since the forward part is from the lower, the back part from the upper section of the trunk, the canoes are usually somewhat broader in the front than in the back. The hollowing is done with an ax and aided by fire. Since the cavity of the boat is not artificially widened by special manipulations such as Im Thurn describes (op. cit., p. 293), but rather the original diameter of the trunk also determines that of the boat, the canoes are usually disproportionately narrow in proportion to their length and tip over easily. They 501 are smoothed over inside and outside with great care. Arrangements for sitting are not present. There are set in on the other hand, rows of short crossbars, which, fixed a few inches above the bottom, protect any cargo from getting wet.

The oars (nahere, Pl. VIII /see p. 110/, 1-3) are of excellent workmanship. They are 1 1/3 to 1 1/2 meters long, half of which is taken up by the handle provided with a cross-grip. The blade is straight, leaf-shaped, 15-20 centimeters wide, and runs out at the bottom into a lancet-shaped, offset tip. Elegant

/24 cont./

535 often bear rattles of Thevetia pods. Other belts are entirely made up of the latter (Pl. X /see p. 112/, 8-10).

Around the knee or ankle joints the dancer places bands from which strands ending in rattles and tufts of feathers hang down. They are held apart by a horizontal wooden stick and are sometimes covered with a thick layer of white down feathers (Pl. X, 4).

Fig. 9. Comb (1/4).

Necklaces in their original form are no longer seen. Pierced animal teeth and stones, shell disks, etc. have long been supplanted by glass beads imported in great quantities. The white and black beads of the cheap "rosaries" widespread everywhere

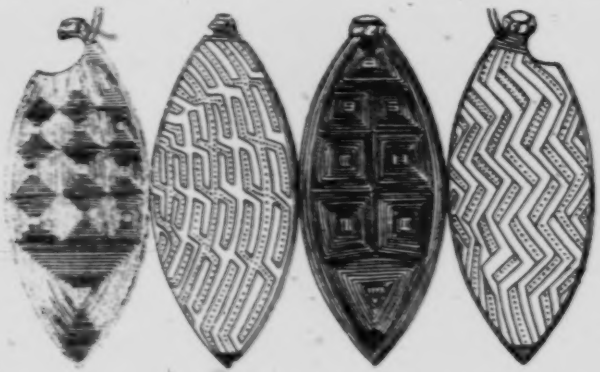


Fig. 10. Decorations on the gourd vessel of Pl. VIII /see p. /, 7 (1/4).

301 in Goyaz are the most prized, but they are strung in a manner corresponding to the national taste. A whole series of short strings goes around the neck as tightly as possible (cf. Pl. II /see p. 104/, 2; III /see p. 105/, 1). From the lowermost hangs a number of small chains which have small fruit shells or tufts of feathers at the ends.

/24 cont./

412 Combs (ʒɛhŏ), the only toilet articles, but much used, are made in the most varied sizes. The largest specimen in the collection is 18 centimeters wide and 17 centimeters long. There are pieces twice as large, however. A converging row of sharp palm wood or /Fig. 10 appears here/ taquara splints are held together by two pairs of parallel cross-sticks. A plaiting of black or white cotton threads in various patterns drawn through the space between the latter serves for stability. Sometimes small feather tassels hang from the two upper corners (Fig. 9 /see p. 47/).

534 Musical instruments are represented in the collection only by a trumpet (adžuranĕ) (Plate X /see p. 112/, 7). It is a large gourd bowl with openings at both ends. A taquara reed with a slit at the side is stuck in one as a mouthpiece.

Furthermore, simple Pan flutes of taquara are in use.

531 Artistic activity. The ornamentation of the Karaya consists
532 of patterns in zigzag lines, crosses, dots, lozenges, and peculiar interrupted meanders, while rectangles and triangles appear only accidentally (e.g., through filling in other figures), and circles are completely lacking (Fig. 10 / see p. 47/).

/25/ As in the ornamentation of the Xingu tribes, here, too, the basis for these apparently completely arbitrarily chosen geometric combinations are quite definite, concrete models whose most typical characteristics are reproduced in them in a stylized manner.

/25 cont./

532 The Karaya also proved themselves rather helpless in drawing with a pencil. In the foot depicted in Fig. 12a /see p. 49/ everyone will see instead an arm with outstretched hand.

[823] The topographical sketch of the Araguaia with its bends and islands shows greater talent and true understanding (Fig. 12b /see p. 49/).

532 352 Unfortunately the collection possesses only a few specimens of wood carvings. The handsomest of the sledge-like stools (koriša) in stylized animal shape could not be obtained. The specimen from the Šambioa, however, is of excellent workmanship (Fig. 13 /see p. 51/).

The two heads into which the elegantly curved seat runs were originally supplied with mother-of-pearl eyes.

532 [912] The wooden spoons (katarǎ), too, otherwise appearing only very sporadically in South America, are noteworthy. The handle end of the larger specimen ends in an easily recognizable toucan head (Fig. 14 /see p. 51/).

/26/ The most outstanding artistic achievement of the Karaya is the plastic reproduction of human forms in wax and unfired clay. Small figures (likokŏ, children's dolls?) are offered to travelers in large quantities. Their execution shows, despite the somewhat stereotyped manner of production, a high degree of ingenuous sense of form and excellent observation of nature. /Fig. 13 appears here./

The most successful pieces, in their proper depiction of body forms, are equal to the best works of the peoples of the ancient American civilizations and surpass anything which other savage tribes, with the exception of the Northwest Americans and the Eskimo, have achieved in this respect. Although there is an inclination to give the lower extremities an unnatural thickness, there is nothing really grotesque.

The collection numbers 52 specimens which in their different types demonstrate extremely well the gradual perfecting of this primitive artistic activity.

The simplest figures make rather large demands on the imagination. The Indian imitates in them only what seems most

/26 cont./

532 essential to him, namely, mouth opening and navel. They are simply spindle-shaped clay forms widened only in the lower section and having holes, the upper one representing the mouth and the lower one the navel (Pl. XI /see p. 113/, 1). Parallel cuts go out longitudinally from each hole. A somewhat more

[352]

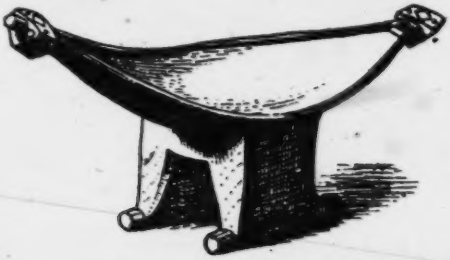


Fig. 13. Stool in animal form (ca. 1/8).

complete form already shows the thorax clearly. In male figures the arms are indicated as stumps, as are the genitals, and in female figures, the breasts. The lower extremities are only nodular swellings. On the face only the mouth is indicated.

[412]

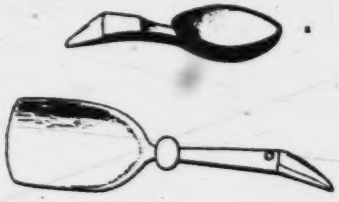


Fig. 14. Carved wooden spoons (a 1/4, b 1/8).

The female figures, however, wear the national apron (Pl. XI /see p. 113/, 2 and 3).

A further advance consists of putting on black wax to represent the hair. The face is already clearly recognizable. Tribal tattooing and body painting are imitated (Pl. XI, 4 and 5). The legs still appear as stumps. Probably the kneeling position is supposed to be expressed in them. The largest of the figures

/78 cont./ [Plate VI. Karaya. (Cont'd.)]

411 2, 3. Arrows with palm-wood knives (1/6).
4. Arrow with bird-bone tip (1/6).
5. Bird-arrow with blunt, knob-shaped tip (1/6).
6. Throwing board (1/6).
7. Arrow thrown by it, with blunt wooden tip (1/6).
8. War arrow with ray-spine tip (1/6).
9. War arrow with taquara-cane knife (1/6).
[531] 10. Lance with shaft-plaiting (1/9).
11. Flat club of the Šambioa chief Ambura (from the collection of Leite Moraes (1/9).
12. Plaiting pattern of the latter (2/3).
13. Grooved, round club of Ambura (1/9).

/79/

Pl. VII. Karaya. Cotton Work.

286 291 301 1. Large black and white striped sleeping-mat or cape (1/8).
2. Fringed hangings of twisted cotton thread to be worn hanging down from the neck over the chest and back. Dyed with urucú red (1/8).
3, 4. Black, closely woven body-belts for small children (1/8).
5. Black tassels with pierced snail shells tied on in pairs with plaited cords taken doubled. Worn by small children around the neck (1/6).
6. Knee band of unmarried persons (1/8).
7. Black, closely woven forehead-band with rectangular mother-of-pearl disks sewed on (1/8).
8. A pair of tightly knitted, red, lower-arm cuffs, mark of the unmarried state (1/6).

Pl. VIII. Karaya. Oars, Gourds, Plaited Work.

501 531 •412 415 1-3. Oars with fish patterns (1/9).
4. Cassava grater (1/9).
5. Small tobacco pouch (1/8).

4. Ehrenreich--110 E-5 (1888) 1891 SP9 Caraja SP9

Plate VIII

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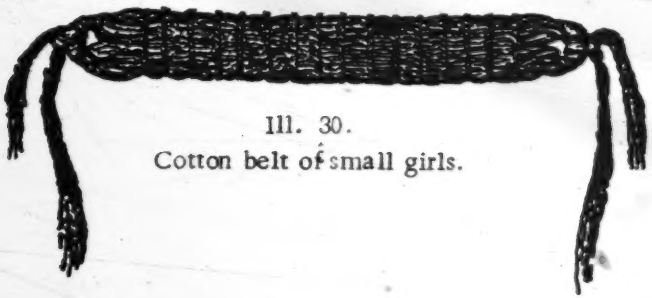
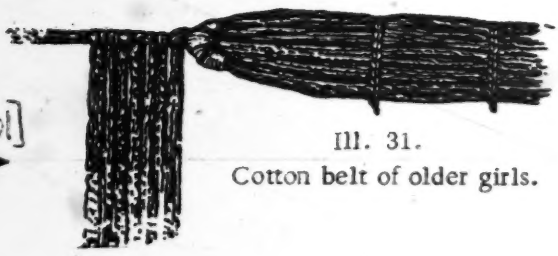
/205 cont./

It consists of a red cotton string one to two meters long and from 0.2-0.3 centimeters wide, which is either twisted out of two threads or plaited with four edges.

Whether it was connected in any way with the penis cord in former times could no longer be determined. From a second name for it, nŏhŏmŏdi (from nŏŏ = penis), one might perhaps conclude this. In any case, Königswald's statement (Globus, Vol. 94, p. 223) that it serves as a penis support is not conclusive.



Ill. 30.
Cotton belt of small girls.



Ill. 31.
Cotton belt of older girls.

Ill. 32.
Youth with bast band. Drawn from a photograph.

On the other hand, it sometimes serves for fastening small implements to it. Knives are commonly stuck through it at the back; one man shoved a piece of tobacco given to him, out of lack of a pocket, simply under the hip cord at the small of his back.

/210 cont./

302 Men sometimes wear the bowl cut, but usually they have the same hair style as the youths, except that they do not tie their hair, but let it hang freely. Among them, too, the wreath of hair can still be seen under the long hair. In later years no value is any longer attached to the parting and the crown tuft (Pl. 17; Pl. 36, Ill. 1; Pl. 43, Ill. 3).

Ill. 38.
Youth with tuft feather-cluster and hair wreath.

The parting (lāwōlŭ), which both sexes wear from puberty on, is achieved through the plucking out of the individual hairs. In the [184] south horde it is narrow, so that at first I did not even notice it; in the north horde, on the other hand, it is about two fingers wide. Young people almost always paint it with red color, whereas older ones do not wear this ornamentation. The crown tuft always goes with it.

The hair wreath is restricted to the male sex from boyhood on; women do not have it.

● [412] [237] The cutting of the hair is now done with shears. According to Ehrenreich, they formerly cut it with piranha teeth. To my questions as to how they cut their hair before they had shears, they always told me that in those days they did not cut it, because they did not have any shears. Thus, the former custom has completely vanished from their memory. The hair that was cut off was thrown away, as I myself observed. The purpose of the long hair, they say, is for protection against mosquitoes.

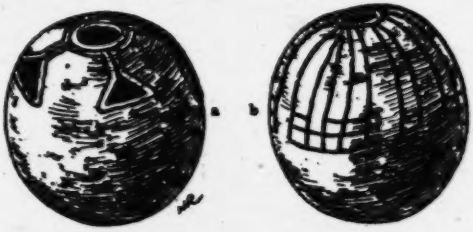
[765] /211/ For mourning they are said to cut off the hair, and the women, too, are said to cut themselves a hair wreath called nākŭlāŭ (?). I did not observe this custom, however, in Kabiśá's family, which was in deep mourning.

The hair is very carefully tended. In the morning and evening it is combed out and oiled. Before they start on a journey, when they return to the village from hunting, fishing, or from the plantings, their hair is combed out for them by the mother, wife, or another female relative. When they arrive in a strange village on a visit, the chief's wife combs and oils their hair.

/211 cont./
visit, the chief's wife combs and oils their hair.

412 303 The combs (zihŏ) consist of flat, sharpened splinters of palm wood, more rarely of taquara, which, with the flat sides laid on one another, are held together by two pairs of little sticks, one of which is fastened at the upper edge and the other at one-third of the height from the points. These splinters are interlaced with cotton threads in patterns. On either side two or three splinters project a bit above the upper edge. These extensions often bear bunches of feathers or red-colored cotton tassels and are usually connected with one another by a suspension thread. On the outer

415 531



Ill. 39 a, b.
Gourd vessels for hair oil.

412 303 side of these lateral splinters, between the two cross-sticks, several intersecting threads are often stretched. The combs are always one-sided; only in the village on the Tapirapé mouth did I acquire a double-sided comb (Pl. 21, Ill. 1e). The shapes of the combs may be traced back to three basic types: a simple rectangular comb, wide combs with small curved lateral rods and converging teeth, and finally trapeze-shaped combs (Pl. 21, Ill. 1 a-d).

303 804 The hair oil (tālĭ) is made from the seeds of palm fruits. The fruits of the coceiro (āhădĕtĕ), as well as of the tucum palm (hālŭ), were mentioned. The oil is stored in special whole 415 531 gourd-vessels (tālĭlŭkŭ), which are usually decorated with large designs made by peeling off the upper layer of the gourd rind (Ill. 39 a, b). Tufts of raw cotton are tossed into these oil-filled gourd vessels and now become saturated with oil. They

/226 cont./

*301 c) Arm and leg ornaments of red-colored cotton. These ornaments, consisting of arm cuffs and calf and ankle bands and worn by both sexes, are the insignia of the unmarried and are therefore worn from earliest youth until marriage and then again by widowed persons.

*301 286 The arm cuff (dēsi) is crocheted out of cotton with the crochet hook as a long cylinder the thickened edges of which are bent outward like a rim (Pl. 45, Ill. 3; see on Pl. 16, 18; 44, Ill. 2). The upper opening is wider than the lower one. They are made by the women, and, to be sure, are crocheted over a club or a manioc pounder (according to Ehrenreich, also over a [386] special wooden cone not observed by me anywhere). When the cuffs are finished, they are colored red with urucú oil-color. *301 They may be put on and taken off; they are laid aside especially for heavy work. On the whole, they are not worn constantly, but ●[412] most of the time. Young men sometimes insert their knives into them from behind, so that the blade sticks out toward the elbow. If they become too tight, they are removed and new ones are made. They are ultimately removed only at marriage. There [554] is a possibility, however, that they may be put on again later, and, to be sure, in three instances: first, widowed persons wear them again; then, men may wear them again if their wives are satisfied with them and put them on for them; and, finally, the best wrestler may wear them again.

[286] Ankle bands (wālāŭ) and calf bands (dēobută) are likewise crocheted out of cotton and colored red. These are narrow bands with thickened edges, which are crocheted together in front. At this closing place a long tassel of thread hangs down from both edges (Pl. 45, Ill. 4 a, b; see also Pl. 15, Ill. 1; 16; 38, Ill. 1, 43, Ill. 1). The tassels of the calf bands are often tied together in back for long marches or rapid sprints, in order not to impede the movement of the wearer (Pl. 44, Ill. 2). On the calf bands bast bindings are sometimes also tied (perhaps a sign of mourning?).

/242 cont./

24 [821] The time for laying out the planting is approximately September to October; it is called bõlȟũă (1). It is regulated by

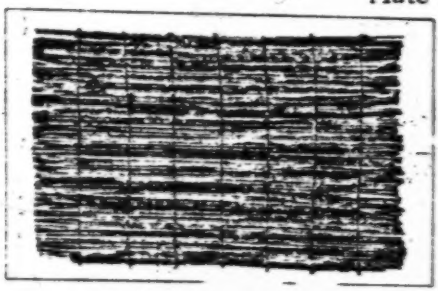
1. = Southern Cross?

the Pleiades (bõlŏbědŏ = parakeets): if it is low, manioc is planted; if it is somewhat higher, maize is planted. Cotton, batatas, and urucú are not planted until much rain falls, in other words, about November and December. These statements of the Indians coincide with the fact that I often found them absent from the village in October; they were sometimes days distant, in order to lay out the planting. Tall columns of smoke indicated in which direction they were doing this. The planting is usually laid out at a great distance from the village, on flood-safe high banks. As far as possible, the Indians ride there in a boat, but then they often still have long land marches to overcome before [311] they reach the planting. Recently they have begun laying out their plantings in the interior of Bananal Island, because the [361] harvests are supposed to be very good there. One chief, Korumaré, has already moved permanently to the inland river of Bananal. On the ninth of October I did not meet Chief Fotuna in his village; he had traveled two days inland to Bananal in order to prepare a new planting there. Apparently other villages were also considering the plan to betake themselves into the interior of Bananal later on.

The plantings are laid out by the married men, but the male youth seems to help. The underbrush is cut down; the tall forest [412] trees are stripped of their branches and then felled, which was formerly done with stone axes, but is now done with iron axes. [313] Larger timber is brought to the village as firewood, /243/ and the rest is burned as soon as it is dry. Then, between the fallen trees, small, low round beds are laid out, in which are planted three manioc stalks, set in a triangle with their twigs interlaced at the top (Ill. 12). For digging, heaping up the beds, and cutting in the holes for the plants a spade-like implement (mãũlẽ or ĭdjõlŏ) is used. It consists of a thick stick that is pointed at one end and at the other runs out into a shovel (Ill. 83). The shovel serves to lift

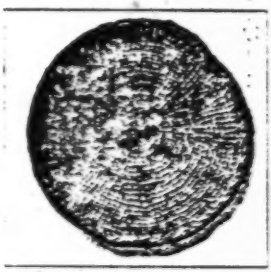
415

Plate 55



1. Rod sieve.

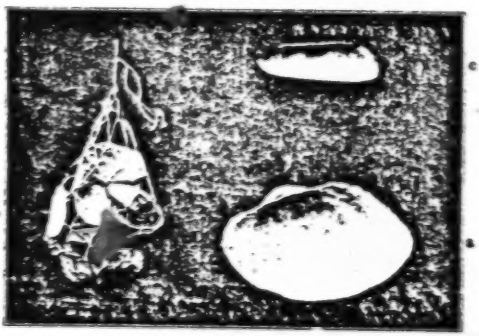
2. Sieve basket.



3. Sieve plate.

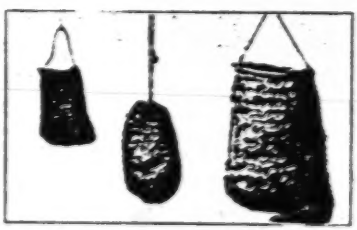
4. Modern sieve.

412



5. Shell spoons.

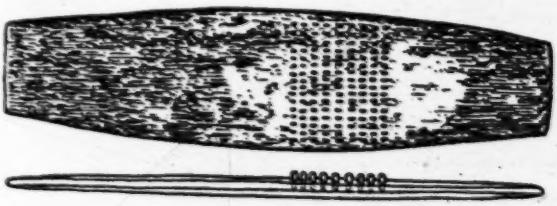
415



6. Tobacco pouches.

/253 cont./

follows: The root, provided with incisions, /254/ is placed in water for several days, then scraped with a sharpened mussel shell, and after that grated on the wooden grater [(k)ʊlānă]. The longish, rectangular, flat piece of wood bears in the center of one side several transverse rows of inset points of prejauva wood



Ill. 92.
Manioc grater.

Ill. 93.
Stirring spoon.

(Ill. 92). The woman kneels while grating and holds the piece of wood against her body and braced against the ground. The well-known palates of the pirarucú fish also serve as graters. After that the mass is mixed with water and placed on the rod-sieve [bŭlĕĭdjú, pronounced: brĕ(ĭ)djĕ]. This consists of thin little cane rods arranged side by side, which at rather wide intervals are interwoven with two strings, in the same way as the net coverings (Plate 55, Ill. 1). Such rod-sieves serve, for one thing, as sieves for pounded manioc and for potter's clay, and then, too, as a manioc press, and finally as a base in pottery-making. On such sieves, therefore, the mass of manioc is cleaned, large pieces are picked out, and the sieve, along with the mass, is then rolled up and at the same time pressed hard with the hands, so that the poisonous juice flows out. The resulting coarse flour (kẽnodĕ) is cooked to a manioc mush, the common food of the Indians. The sweet manioc (aipim) is treated somewhat differently. It is cut up and crumbled and then pounded with the thick wooden pestle approximately one and a half meters long (hãŏ) in the mortar about 50 centimeters high and 26

/254 cont./

centimeters wide (kõwõ̆), which is worked from a tree trunk with a wall three centimeters thick (Plate 40, Ill. 3). This pounded mass is placed on a sieve resting on a bowl or a pot. As such sieves, dome-shaped or hemispherical basket-sieves (wälilisi) plaited of stout wickerwork are sometimes used, or flat, round sieve-plates (uitju ōdämõdi; Plate 55, Ills. 2, 3). In Schischá, modern wares are already manufactured: sieves with a one-piece wooden edge five centimeters high and fine, patterned bast plaiting, which are made essentially for use by the Brazilians (uitjon(a); Plate 55, Ill. 4). On these sieves impurities are first picked out by hand, then the sieve is taken in the left hand, and, by a rapid beating on it from above with the right hand, the mass is sieved through it. Larger pieces remaining behind go back into the mortar, are again pounded, and then /255/ sieved again. When sufficient flour has been collected, it is put in the large cooking pot, water from a gourd water-container is poured on it, and the pot is put on the fire.

For stirring, long flat wooden spoons (hälädõ̆) of tarumá wood are used (Ill. 93).

Ehrenreich reports that the Indians dry this flour in flat pots, in other words, make farinha d'agua, which keeps for a long time; that they leach out the dried mass (puva beero; according to my notes, bälò) several times and bake thick loaves out of it; that in small pots they make small roasted flat cakes (beiju: ibre-)eko) out of fresh roots. I neither saw nor heard anything about any of this.

Fruits that are still unripe are popularly taken and buried in the sand, where they ripen. Only then are they eaten.

Of spices only peppers (kãšiwērã: the round-seeded kind) are used. They are grown in the plantings; the pods are pounded and mixed with water, and the roasted fish are dipped in this sauce.

Salt (inãtũ, nòtàkànà) is lacking; only in Village 6 did they have bitter salt from the salt mine near São José, which was mixed with red earth and which they had bartered for in São José. Their hunger for salt seems to be extremely great; they are constantly begging for this condiment. But it is strange in this connection

/255 cont./

261 263 that the women usually refused salted food. Instead, however, they all ate whole handfuls of sand. Charcoal and ashes are also eaten, but all this is supposed to be very constipating. They are also said to make little pellets of clay which are eaten; the eating of them is supposed to cause jaundice.

D. Eating.

264 Eating utensils are very few in number. Roasted things, as well as boiled fish, are eaten with the fingers; mush, etc. are spooned out of the large cooking dish or out of small eating dishes.

415 Halved gourds are used as such and are generally decorated on the outside with carved decorations (Ill. 94). Shallow clay bowls are also customary (Ill. 95). I did not see oval clay bowls with a partition (Berlin 3866) or round and elliptical clay plates (Berlin 3863-3865), as described by Ehrenreich. Only in Schischá were tall clay dishes with a red border decoration made (1), evidently

[177] [53]

1. See also my article on "Die Kunst der Karaja-Indianer /The Art of the Karaja Indians/," in the Bässler-Archiv, Vol. 2, No. 1, 1911.

[13]

412 under Brazilian influence (Ill. 96). Mussel shells serve as spoons, and, to be sure, the three types kădālă (Plate 55, Ill. 5a), kădālă ĭĭŏlĕ (Ill. 5b), and wălăbōkădālă (Ill. 5c); also small half-gourds ĭlă lĭčlĕ, kăĭsŏ, ŭālĭ, which are generally decorated with pyrography and exhibit various shapes (Ills. 97, 98). I did not come across anywhere the spoons (katară) of wood (Berlin 3934, 35) and clay (Berlin 3870) mentioned by Ehrenreich.

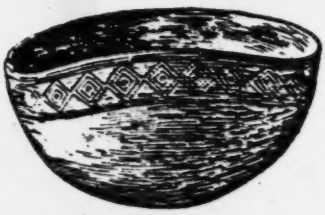
/256/ To crack open the roasted palm nuts striking stones are used. Rather heavy blows are required to split the shells of the nuts. Flat stones serve as a base; as beaters, fist-sized round ones of quartz, ground conical stones, or old stone axes. All these stones come from the regions north of the Tapirapé mouth. For all striking stones the name mănă (stone) was given. Ill. 99 a-c

/256 cont./

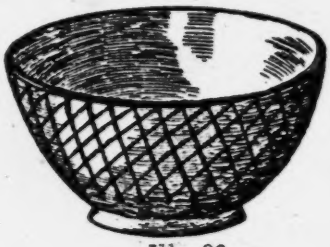
412 shows a pointed cone-shaped striking stone with hollowed-out striking place and with flat base; Ills. 100-102 show three stone axes, namely, a long flat-ax, a short flat-ax, and an ax with a shaft groove running around it, whose blade is already heavily worn as a result of the pounding.

415 [53] [109]

Ill. 94.

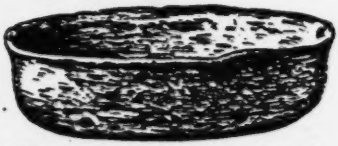


Gourd vessel for eating.

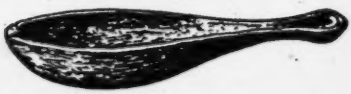


Ill. 96.
Modern eating dish.

Ill. 95.

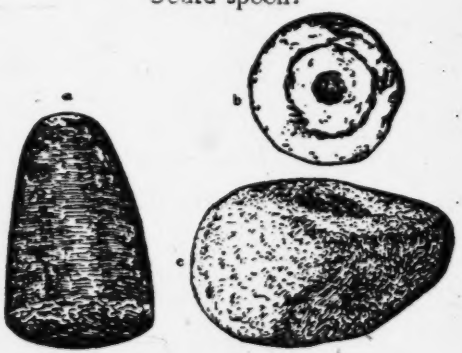


412 Shallow eating dish made of clay.



Ill. 97.
Gourd spoon.

Ill. 98.
Gourd spoon.



Ill. 99 a-c.
a) Striking stone, b) its striking surface, c) base.

264 [262] There are two meals, breakfast (andóldoho) at about eight or nine /257/ o'clock, and supper (lirósik) at about five or six o'clock. In between, however, this and that is munched, fruits, nuts, etc.; at noon they like to eat grilled piranhas (fish jacuba: djūdéā). The menu consists mostly of boiled manioc mush and fish. Much is eaten, but the people do not

/257 cont./ Much is eaten, but The People do not become fat. While eating, they squat around the pot and spoon out their mush. I could not see that they ate turned away from one another, as Ehrenreich and Königswald state, but the women are usually ashamed to eat in the presence of strangers; and the Indians whom I had with me as companions did not eat my cooking when they came to a strange village

Ill. 100.
Flat ax.

Ill. 101.
Short flat-ax.

Ill. 102.
Stone ax with shaft groove.

with me, but went hungry the whole time, if in the village they did not have relatives who gave them something to eat. And they did not work during the stay in the village. They were ashamed, as they expressed it.

E. Beverages.

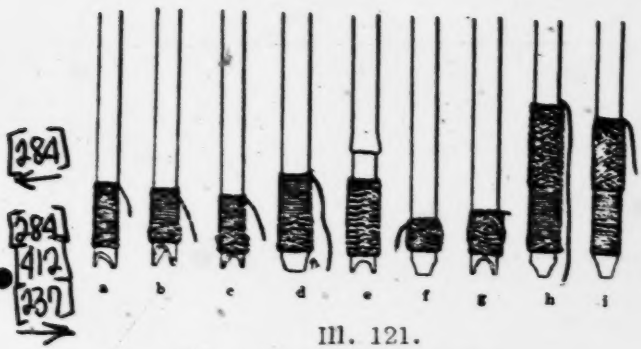
In drinking, the Indian is, understandably, very moderate; water serves as the ordinary beverage. Yet they also know how to prepare other drinks, which, however, are usually not intoxicating.

Buriti fruits (ãdehõ) are pounded and mixed with water; the liquid is allowed to settle, the clear liquid is ladled into a tall pot, boiled, allowed to cool, and then drunk. The liquid is said to be dark red and very sweet, but not intoxicating. On festive days large quantities of it are said to be consumed.

Pikí fruits are boiled, crushed, and, stirred with water, put into a pot. The liquid is left standing overnight and is drunk cold the next morning. The pits are dried and eaten later.

/270 cont./

411 goes back to the lively interchange between the two peoples.
283 The winding consists of parallel circuits; only the uppermost layers show deviations through a crossing of the threads (Ill. 120 a-i). According to Kuriśĭ, four cross-threads are supposed to be characteristic for the Karajá, two cross-threads for the Tapirapé. I did not find this remark confirmed; rather, there was a positively magnificent wealth of the most diverse crossings. The arrows with the two cross-threads (Ill. 121b) and the differently executed notch windings in Ill. 121 h, i, however, were present in the village on the Tapirapé mouth.



Ill. 121.
Notch winding of the arrows.

Ill. 122.
Club groover

Apparently these windings are the insignia of the makers of the arrows; for upon being questioned about the latter, foreign Karajá always examined the notch-end. I could not find out anything more specific about this, however, especially not whether each individual had his particular mark or whether families (or totem groups?) made specific marks which were the same for all members.

411 The notch (dõnăwŭdŭlõnă̆) is not cut in very deep and is slightly diagonal. In the case of a few arrows, two little red /271/ feathers are tied into the notch winding and project in the back, beyond the end (Ill. 119c). According to the statement of the Indians, they serve to send off the arrow more easily and do not tire the hand so much.

/271 cont./

411 The club (gŏhŏrdĕ́) is the true war weapon of the Indians. The Karajá do not undertake a boat trip without having the club in the boat, along with arrows and bows, and on land journeys it is usually their sole companion. Even in the villages one sees the Indians, if they are armed at all, walking around with clubs.

The clubs are made of heavy wood (wŏ̈ālūŏ́). They are round, become thicker toward the striking end, and terminate in a pointed convexity with a sharp edge. The handle end terminates in a knob which is separated from the club by a thicker intermediate piece with two or three deep grooves. In Ehrenreich, the number of grooves varies between one deep one and four or five shallow grooves, while his Šambioá clubs show three grooves throughout. The type of clubs (and oar handles) which Ehrenreich brought back from the Šambioá, on which the intermediate piece is divided by a long, thin, smooth piece with wide, thick pieces projecting over it at both ends and each bearing a groove (3979 and elsewhere), does not occur among the Karajá.

The upper half of the club (from the striking end) is provided with lengthwise grooves. I did not see any smooth clubs such as Ehrenreich brought back. This lengthwise grooving is [412 837] made with the tooth of a rodent (cutia: hâ̈ùlĭ́; according to Ehrenreich, also agouti or capybara) fastened to a wooden stick (Ill. 122). This grooving instrument, called hâ̈ùlĭdjŭ́ (= cutia tooth), is therefore not used to make arrows, as Ehrenreich assumed.

Occasionally there have remained standing in the lengthwise [531] grooving two diametrally placed smooth stripes about one centimeter wide, which, for the entire length, are decorated with incised decorations (Ill. 123).

411 285 Only rarely does one find clubs that bear a patterned plaiting of yellow taquara cane and black embira around them (Ill. 124).

This plaiting is always present in the small club-sticks, which I never saw in use and which Königswald designates as dance clubs. They either have the shape of the clubs, without, however, having a special handle, or they end in a wide blade and have an offset handle (Pl. 56, Ill. 3 a-c). The first type is

/280 cont./

462 561 A. The division of labor by age and sex is such that the male youths actually do nothing other than to practice the weapons craft and occasionally travel out to fish. In addition, they make their own weapons, as well as their feather ornaments and the cotton dance-belts. The married men, on the other hand, are usually busy; either they work in the plantings, or they go out twice a day to fish for their families, go hunting, plait baskets [589] and hats, build houses, and bring in the harvest. In general, the men, when they are married, have a great deal of work and that is why young people no longer want to get married, having been infected by a few older bachelors who preach the ideal of bachelorhood: idling, smoking, chatting in the mask house.

The women learn their manual skills, such as spinning and weaving, from childhood on. Married women take care of the plantings, the harvest, tend the children, cook, make pottery, spin and weave, and plait mats. In general, to be sure, they have to work the whole day, so that one never sees them unoccupied, but in general their lot is a good one; hard work is never demanded of them, but is always taken over by the men.

●412 178 B. Of their ancient tools some have already disappeared (1)

1. Iron tools seem to have penetrated in the previous generation. A 40-year old Indian of the south horde told me that he had not seen work done with stone axes any more, only his mother told him about it.

or are used in another way, they still, however, use stone axes /281/ as striking stones, small stone knives for tattooing, bone needles for sewing, mussel shells as scrapers and spoons, sets of piranha teeth for cutting the strips for plaiting baskets. More and [177] more, however, iron implements are coming in: axes, bush knives, small knives, and shears are used everywhere, likewise iron crochet needles. In spite of these foreign implements, how- [176] ever, the technique has happily kept its ancient character, and only occasionally are innovations, under the influence of the Brazilian inhabitants, To be noted.

/281 cont./

412 Brazilian inhabitants, to be noted. This shows us how tenaciously
178 the Karajá cling to their nationality, in spite of long association with their civilized neighbors.

311 C. The exploitation of the natural kingdom varies in intensity; the mineral kingdom is exploited least, the vegetable kingdom, which can, of course offer the Indian the most abundant resources, the most.

135 The mineral kingdom is as yet little utilized. Stones are rare in the alluvial valley of the Araguaya; at most there is small rubble on a few sandbanks; otherwise fine sand covers the river valley. On the steep vertical banks there is canga, a ferrous sandstone which cannot be utilized except perhaps in larger pieces which, with plaiting around them, serve as anchors for turtle tackle. Stones are found only north of the Tapirapé, and all of the few stone implements that were present came from there.

317 More frequently used is the gray clay which is embedded in
323 narrow layers in the sandstone of the high banks. It is used for pottery. This art, however, in its technique and form, is still very primitive; ornamentation is entirely lacking. The vessels are shaped according to their practical use; they are made by
562 the women. Apparently the women are more practical and less artistically endowed than the men, for we find everywhere that the things made by the women are simple and practical, those by the men, by contrast, show pleasing forms and ornamentation.

317 Earths are also but little utilized as colors.

237 The animal kingdom is utilized somewhat more intensively for technical purposes by the Indians. Bones and teeth of mammals are worked into tools and ornaments; mussel shells serve as implements. The bird kingdom is most abundantly drawn upon: their brilliant feathers are used for magnificent ornaments such as
235 scarcely any other Indian tribe displays in this abundance. In order to have the material for this always at hand, the Indians keep young birds, taken from the nest, tamed in their huts in order to
237 pluck them from time to time. The wax of bees plays an important role as gluing material.

/281 cont./

824 Most of all, the Indian exploits the vegetable kingdom, and here he has also gone over to the cultivation of plants useful to him. He already has at his disposal, of course, many useful wild plants in the way of trees (leaf trees, palms), shrubs, varieties of cane, etc.

Almost all parts of the plants are utilized, in each case, of course, only certain ones: wood, bark, leaves, stem, bast, [241] blossom. Of plants whose fruits are used technically, the following are planted: /282/ gourds, cotton, urucú. The gluing ma- [314] terials, with the exception of wax, are taken exclusively from plant resins.

324 412 In the following, the processing and utilization of the individual raw materials will be described.

D. Stones are used above all as stone axes. The material for them is chiefly granular diabase or diorite. Nothing is known about how they are made. At the present time they serve only as striking stones for the preparation of bark cloth and for cracking nuts. Apparently they all come from the Rio Tapirapé, as well as from the mountains north of it, and are perhaps not even made by the Karajá themselves, but acquired from the Tapirapé through trade. In shape, there are flat axes and axes with a shaft groove (Ills. 100-102). As a nutcracker I found a stone apparatus consisting of stone base and small hammer, which, in shape, is quite peculiarly suited for this. Through long use a smooth, round hollow was produced in the slightly convex striking surface of the hammer (Ill. 99). Such stones are said to come from the cachoeira /cataract/ near St. Maria. The small stone knives which are used for tattooing are made anew each time out of the flint rubble of the sandbanks by splitting the flint with a stone or iron ax and using the sharpest splinters without any further treatment (Ill. 52b). Nothing is known about the making of the long stone lip plugs (Ill. 62). Allegedly they are struck into shape with [439] stones. The Karajá do not make them themselves, but barter for them with the Tapirapé.

/286 cont./

396 out with the ax. In this crude shape the boat is brought into the village and placed on two forked posts about half a meter high (Pl. 56, Ill. 5). With oaguassu palm fronds, which are laid in the hollow, the interior space is completely burned out and blackened, while at the same time burning through the walls is prevented by quickly snatching out the fire. Then, while the wood is still warm, about 20 cross-sticks, each approximately three centimeters thick, are stretched from wall to wall; palm fronds are propped against the boat all around and are lighted at four or five places on either side by one man each. After about five minutes the outside charring and blackening of the boat is completed. The struts remain in the boat until the next day; they are very bent. Afterwards the boat is put through an inspection, during which possible irregularities, especially of the bottom, which could cause disturbances in the balance, are removed with the ax. At the front, narrowly tapering end a hole is cut into the right wall, directly under the edge, for the loop into which the boat pole is stuck during the rowing or lying quietly on the bank. This hole is supposedly cut in with a sharp knife under the application of a wooden mallet.

415 I did not see wooden vessels. Ehrenreich brought back a
●412 few: a round vessel hollowed out from a tree root, with a carry-
114 ing string (Berlin 3875) and two spoons, the handle of one of which terminates in a tucano head (3934, 3935). In the case of fire
[372] sticks, according to him, the drilling stick consists of taquara, the base of Bixa orellana.

415 Of larger fruits only gourds are used. They are carefully
[824] dried by being stuck on sticks that stand in the glaring sun and in the sand of the sandbanks. Later, tied together, they are hung on a vertical stick (Ill. 26 a, b). Hollowed out, they serve as oil containers, as hanging containers for white down feathers, with a bast stopper (Pl. 58, Ill. 3a) or wax seal (the hanging band is fastened with wooden wedges; Pl. 58, Ill. 3 b, c), halved paint bowls and eating dishes, smaller ones as spoons. The whole-
[531] gourd vessel and larger half-gourd vessels are usually decorated with incised ornamentation, the smaller half-gourds with Pyrography.

/358 cont./

301 Dance belts (wădăkănă) of the male youth are not as elaborate as those of the Karajá, but are kept essentially simpler. One specimen is striped black and white lengthwise; on its lower edge, on a separate string, hang two bunches of Thevetia fruits and one to three feather rods, alternately. The other one, coming from Schischá, in addition to the lengthwise stripes, exhibits a cross-striping; on its lower edge, directly alternating, are fastened at each place two pairs of Thevetia fruits and one feather rod (Pl. 59, Ill. 12).

262 6. Food. The Šavajé, like the Karajá, live on the fish
136 that they catch and the yield from their plantings. The lake on which they live is extremely rich in fish, in spite of its shallow depth (0.75 to one meter); there were even pirarucús
311 in it. The planting lay far from the village, about six or seven hours away, on the edge of the rainy-season lake. It was growing extremely well and so thickly that one could scarcely follow the path in it. Close beside the new planting there was an older one.
482 Here and there filled back-baskets lay by the wayside, waiting to be picked up.

252 The manioc is pounded in a knee-high mortar (kōŏ) which
[912] has an approximately finger-thick wall, with a pestle (hāâù) of reddish wood 1.6 meters long and 0.10 meters thick, or it is rubbed on a wooden grater (wōlănăkĭă), /359/ picked over on the rod-sieve (brēdjĕ), and pressed in it. Then this meal is
262 mixed with water and cooked. Such manioc mush (iũālŭ) also constitutes the chief food of the Šavajé. In addition, I also saw yellow mush and green vegetables as festive foods.

286 Fishing was done by the young people with bows and arrows. Early in the morning they would already go out on the
[123] lake and soon return with a good yield. I received my share of everything, even of the huge pirarucú which was caught on the second forenoon. The lucky fisherman took out the entrails of the animal and then cut out the sides of the belly, which were distributed by the chief and placed on different piles. Then the rib pieces of three ribs each were chopped out and likewise distributed. Every family received its share; I, too, was given some.

/359 cont./

235 Of tame animals I found among the Šavajé:

Chickens, which were gladly sold to me, but were not eaten by them; vultures, spoonbills, and parakeets sat tethered on the supply racks in front of the houses; vultures in large numbers squatted on the ground near the wall posts in the houses. Araras were totally absent. Instead, a huge white eagle sat tied to a low cross-bar behind the chief's house (Pl. 30, Ill. 2).

264 The women ate even in my presence. Only the girl who traveled back to the Karajá with us ate turned away from us on the trip, and only when she thought she was not being observed.

252 The hearth, as mentioned above, lies in the circular structures of the houses, on both sides of the entrance. As among the Karajá, it consists of the tips of three termite hills or of three clay shards. Roasting is done on grills (Pl. 61, Ill. 1).

[412] →

415 The cooking vessels are identical with those of the Karajá.

412 The manioc grater (wõlãnăkiă; in the women's language, kõlãnăkiĕ) and the rod-sieves (brẽdjĕ) have the same shape and construction as those of the Karajá. For stirring, an oar-shaped spoon (nãlĭhĭ; Ill. 193) is used. For everything else, see the Karajá!

Ill. 193 a, b. Stirring spoon. (b from the side).

[184]

249 The luxury item is tobacco, which is cultivated in a considerably better variety among the Šavajé than among the Karajá. The latter buy large quantities of it from the former, even cuttings, so that they will be able to grow this better variety themselves at home. Tobacco (kõtĭ) is stored plaited into three-part braids (Ill. 194) and is carried in plaited bags or such

[438]

/361 cont./

411 (Ill. 196a). I did not see here clubs with plaiting around them or flat clubs.

[412] For grooving the clubs, the cutia tooth (haũlidjũ) mounted [737] on a rod is also used by the Šavajé (Ill. 197). [184]

As for lances (dõnõli), I acquired only one specimen, which looks very old. It is constructed like those of the Karajá. The shaft is 2.5 centimeters thick and 200 centimeters long, the bone

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[531]

Ill. 196 a, b. Savajé club. b) Handle end of a second specimen.

Ill. 197. Club groover.

Ill. 198. Arrow thrower. Savajé.

Ill. 199. Savajé oar.

411 point 19.2 centimeters, the red winding 11.5 and the plaiting 63 centimeters long. The feather tassels hang down 42 centimeters. The plaiting pattern is the vertical zigzag pattern.

/362 cont./

312 415 531 Water was transported in long gourds (rŭkŭ) with short hanging bands; the gourds were usually crudely decorated with pyrography (Ill. 200).

184 [438] 9. The techniques are even more primitive than those of the Karajá; in fact, the Šavajé obtain their iron implements and all foreign wares only through barter with the Karajá. Hence, everything that was said about the latter also applies to the Šavajé.

412 I still found a few examples of stone axes [ūōmădū(ĕ)]; they were used as beaters in pounding soft the women's bast aprons on mortars turned upside down. The two specimens acquired by me are strong, wedge-shaped axes 14 and 20.5 centimeters long; on one, the cutting edge is considerably hollowed out, probably through use as a nutcracker (Ill. 201 a, b).

323 184 The pottery is as primitive as that of the Karajá. Here, too, we find no decorated vessels. The two vessels acquired by me consist of red clay, are of the Karajá type, and represent a cooking pot (wădjĭwĭ) and a bowl (wădjīwāŭdă). /363/ /Ills. 200-206 appear here./

283 /364/ Working with cotton. For picking cotton apart, a small, quite crudely worked bow is used (Pl. 61, Ill. 4). The spindles (ăzõdāŏ, Pl. 61, Ill. 5) consist of round rods 32.5-49 centimeters long, with whorls of wax, unfired or fired clay, or bone. By far the most prevalent are wax whorls, which in part are clumsy disks, in part have sharp edges and taper conically [323] at the top and bottom. The unfired or crudely fired whorls usually have a double-conical form with a sharp edge; only one specimen consists of a thick plate with a rounded edge. Fired clay whorls are disk-shaped and have two sharp edges and flat, conical elevations on both surfaces. Bone whorls consist of quite flat disks, as among the Karajá.

Balls of thread of white (ăzõ) or black (ăzõdĕbĕ) cotton are also customary among the Šavajé; some of them are kept tied up in a bast covering (Ill. 202).

[Text Continues on p. 330]

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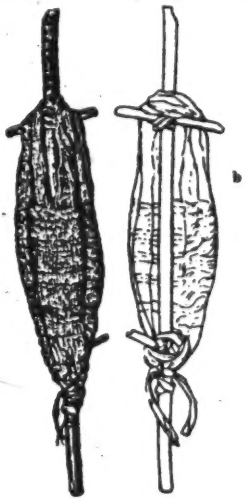
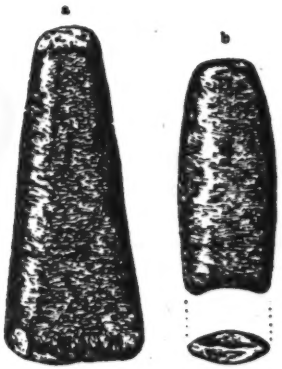
Ill. 200.
Gourd for carrying water.



Ill. 203 a, b.
Plaiting apparatus for girls' belt.
b) = rear view.

Ill. 204.
Crochet needle.



Ill. 201 a, b.
Stone ax.

Ill. 202.
Cotton ball in bast covering.

Ill. 205.
Black resin.

Ill. 206 a-c.
Child's bow with arrows.

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

CHAPTER IX.

KARAYÁ ACTIVITIES.—CANOE MAKING.—WEAPONS.—NATURE MADE UTENSILS.—ORNAMENT MAKING.—FAMILY LIFE.—PRIMITIVE ETHICS.—MARRIAGES.—CHILDREN.—GOVERNMENT.

THE industrial activities of the Karayá now make a better showing than in former times, for their primitive tools are now more and more replaced by tools introduced from the civilized world. The old stone-axes have disappeared, and little is known of them. Ancient inscriptions and figures upon the rocks represent men with stone-axes in their hands, but these drawings belong to a remote period.

To-day, the only primitive implements of the Karayá are those that Nature furnishes them ready for use. Their scraping tools, for instance, are sharp-edged shells; their chisel-like instruments are the teeth of certain powerful rodents; and smooth, flat stones, formed by the action of the water, are used as discs upon which to beat and prepare the web of bark which is their cloth.

It cannot be said of the Karayá that their primitive industries have fallen, in any degree, into decay because they have begun to use the tools of civilized men. Adaptability, beauty of form, and carefulness of execution, is evident in all their workmanship. Canoe building among them, for instance, has reached a high degree of perfection, though the method of constructing them is very crude. These canoes, which are all dugouts, are long and slim, and taper gradually to a point at both bow and stern. This form is perhaps best

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

feathers on hand, they can replace worn-out pieces at any moment. Many of these ornaments are beautiful. One, made of white feathers and secured around the head as a band, looks like a halo encircling the head when seen from a distance when the wind is blowing. These ornaments are worn principally on festal occasions, or when visitors are present. Three styles of a peculiar feather hood are also made. The foundation is a net hood of three different sized meshes, one of which is very closely woven. The stems of the feathers are worked in between the meshes. This is worn at the dance festival.

The ear and arm ornaments have already been described. A dancing belt is made of strong black and white braiding embellished with tassels of beautiful feathers with shell rattles. The legs and ankles of the dancers are also decorated with feather tassels and shell rattles. Sometimes the savages "tar and feather" themselves, besmearing the body with gum, then putting on a thick layer of white down. In former times they wore necklaces of animal teeth, bones, and shell discs. But these have now been replaced by the glass beads obtained in trade.

The Karayá are very fond of black and white beads, and may often be seen wearing a number of strings around the neck, to the lowest one of which is attached little chains terminating in fruit shells, or tiny bunches of feathers.

The only, though much used, article of toilet of the Karayá is the comb, which is made in various sizes, the largest being fourteen inches wide and of equal length. The teeth are flat, slender pieces of palm wood or taquara, which are secured between two small blocks of wood. The spacing between the teeth is made by passing yarn between them. This comb is ornamented with small tassels of bright feathers.

The ornamental work of the Karayá consists of patterns of zig-zag lines, crosses, or lizard-shaped forms, dots, diamond shapes, and peculiar broken, irregular lines; while squares and triangles occur only to fill out, and circles are entirely wanting. The patterns seem to be chosen at random, nevertheless